

countries will be able to study the results of this report and take actions to decrease their opacity factor, which may stimulate international investment.

2. *Global CEO Survey*, which is carried out annually by PwC.

3. PwC is analysed the relationship between corruption and GDP per capita, a proxy for the standard of living. In accordance with the research results, rising country-level corruption is associated with decreasing GDP per capita, suggesting corruption creates barriers for businesses across all economies.

4. McKinsey & Company ranked 21 economies around the world based on perceived quality of corporate governance from a survey of institutional investors.

Using a cross-country data set, we suggest to test the hypotheses that explicitly link various measures of corporate governance to the level of corruption.

For companies, the costs of corruption can be broadly summarized in two categories: personal risks and business risks.

The results of the international experience analysis show that corporate governance standards can have profound impacts on the effectiveness of the global anticorruption campaign.

Today we have in place numerous international conventions and global collective action initiatives that set higher standards of transparency and accountability in corporate and public governance. More importantly, such standards are buttressed by a growing convergence of ethical values that set the tone for “doing the right thing” in both the public and private sectors.

#### References:

1. Global Investor Opinion Survey: Key Findings,” McKinsey & Company, July 2002, <http://www1.mckinsey.com/client-service/organization-leadership/service/corp-governance/PDF/GlobalInvestorOpinionSurvey2002.pdf>
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## DIGITAL PERFORMANCE AS A TOOL OF A NON-TRADITIONAL ADVERTISING

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*The human being has acquired new definition as an "information processor" while nature is becoming "information to be processed"*

Steve Dixon defines the term “*digital performance*” broadly to include all performance works where computer technologies play a key role rather than a subsidiary one in content, techniques, aesthetics, or delivery forms. This includes live theater, dance, and performance art that incorporates projections that have been digitally created or manipulated; robotic and virtual reality performances; installations and theatrical works that use computer sensing / activating equipment or telematic techniques; and performative works and activities that are accessed through

the computer screen, including cybertheater events, MUDs, M(X)s, and virtual worlds, computer games. CD-ROMs, and performative nec.art works.

The research examines these practices and practitioners, and analyzes the artistic, theoretical, and technological trends that emerged in digital performance. I am going to create assessment scale for digital performance and estimate existing performances according to it. The main goal of this assessment scale is to determine the usefulness of the performance as a tool of non-traditional advertising.

Non-traditional advertising encompasses anything that is not TV, radio, standard print or direct advertising. It is designed to cut through the clutter of traditional advertising and grab the attention of customers. Creativity and innovation are important aspects of this type of advertising and, if used properly, make it hard for customers to ignore it. Non-traditional advertising is atypical. It is a type of advertising that sets most businesses apart from their competitors.

One form of non-traditional advertising is guerrilla marketing. Guerrilla marketing entails grabbing the viewer's attention without them expecting it, for example through non-conventional art. This kind of advertising uses a surprise effect to tantalize the viewer in a situation where they would not typically find media. It is difficult to embrace this type of advertising, but when done effectively it has a greater impact than that of its counterpart.

The emergence and proliferation of networked computers has produced the contemporary super-saturated information environment. The mental habits of those exposed to digital communication have been shifted; people have developed a tolerance to aggressive information environment. Therefore mastering of consumer attention through new approaches like digital performance is an important task for many businesses.

Since the 1980s, and increasingly since the 1990s, artistic works that make use of electronic media have been subsumed under the term "(new) media art." If "media art" is regarded as an artistic category defined by technical or formal characteristics, then it is open to the common criticism that, in a broad sense, all art is media art, insofar as all art seeks to convey a message by means of a medium of some kind. But even the narrower use of the term—according to which "(new) media art" refers only to forms of artistic expression that employ electronic media—fails to differentiate between analog and digital processes of image and sound production, or between participatory and representative works, or between performative projects and installations. "Media art" is, thus, an umbrella term for very different types of artistic expression, also including digital art, which included digital performance.

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the computer screen, including cybertheater events, MUDs, M(X)s, and virtual worlds, computer games. CD-ROMs, and performative nec.art works.

My masterwork examines these practices and practitioners, and analyzes the artistic, theoretical, and technological trends that emerged in digital performance. I am going also to create assessment scale for non-time-based digital performance and estimate existing performances according to it. The main goal of this assessment scale is to determine the usefulness of the performance as a tool of non-traditional advertising.

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I am going to develop theory about non-time-based digital performances that could be described and identified as a traditional artwork in traditional dimensions (height, length, depth). According to Joanna Philipps - many contemporary artworks have not these physical dimensions or they are variable. Time-based media is a term that we use to summarize those artworks that have duration as a dimension, e.g. "four minutes and 33 seconds." Due to the fact that the performative art is usually time-based art, it cannot be collected and showed in galleries and museums for the general (wide) public.

Many people associate performance art with avant-garde movements, protest, because whenever artists have become discontented with conventional forms of art, such as painting and traditional modes of sculpture, they have often turned to performance as a means to rejuvenate their work. Performance art can seem gratuitous, boring or just plain weird. But, at its best, it taps into our most basic shared instincts: our physical and psychological needs for food, shelter, sex, and human interaction; our individual fears and self-consciousness; our concerns about life, the future, and the world we live in. It often forces us to think about issues in a way that can be disturbing and uncomfortable, but it can also make us laugh by calling attention to the absurdities in life and the idiosyncrasies of human behavior.

Performance art is a relatively new area of art history, which has already became a popular trend in the modern art. Only in the last decade, there were opened such spaces for performance, film and installation like Tate Modern (2012 opened in a major modern and contemporary art museum), the Museum of Performance (1947, located in San Francisco) and ... the Media Museum at the Zentrum fur Kunst und Medientechnologie (ZKM) in Karlsruhe and ...

Taking into account all aforementioned factors, I think that research and development of non-time-based digital performance is task (goal), that meets the latest requirements of the times. My assessment scale Performances can also be useful

for the business sector, which deals with non-traditional creative advertising

Performances also generate cultural knowledge transferral through embedded gestural, visual and sonic means. Knowledge from perception, cognition, emotion and gesture is unified and synthesised through the performance and activation of imagination. Cultural collaborations are thus played out in performance as works become spaces for experiencing exchange by performer and audience.

## **СИСТЕМАТИЗАЦІЯ МІЖНАРОДНОГО ДОСВІДУ ЗАБЕЗПЕЧЕННЯ ЕКОНОМІЧНОЇ БЕЗПЕКИ ПІДПРИЄМСТВ ОБОРОННОЇ ПРОМИСЛОВОСТІ**

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Впровадження відповідних заходів в умовах військово-промислової глобалізації потребує систематизації міжнародного досвіду забезпечення економічної безпеки підприємств оборонної промисловості провідних країн світу.

За результатами дослідження доведено, що ОПК в структурі будь-якої економічної системи має власну специфіку, що характеризується особливими вимогами до якості готової продукції воєнного призначення, монополією державного замовлення на створення і виробництво озброєння над ініціативними роботами підприємств ОПК, наукоємністю і високотехнологічністю розробки і виробництва сучасних видів озброєння, довготерміновістю і капіталомісткістю більшості інвестиційних проектів, реалізованих підприємствами ОПК (табл. 1).

Серед основних моделей функціонування ОПК у світі домінуючими є моделі США та Китаю. Досвід США, країн ЄС, КНР та інших держав свідчить, що реформування та інноваційний розвиток ОПК потребують координації зусиль законодавчої та виконавчої влади держави, узгодження з розвитком промисловості та економіки держави загалом, фундаментальної та прикладної науки, системи освіти тощо. Так, найбільший військовий потенціал в світі мають збройні сили США, що забезпечується значним бюджетним фінансуванням та підтримкою державно-приватного партнерства у сфері виробництва озброєння та військової техніки.